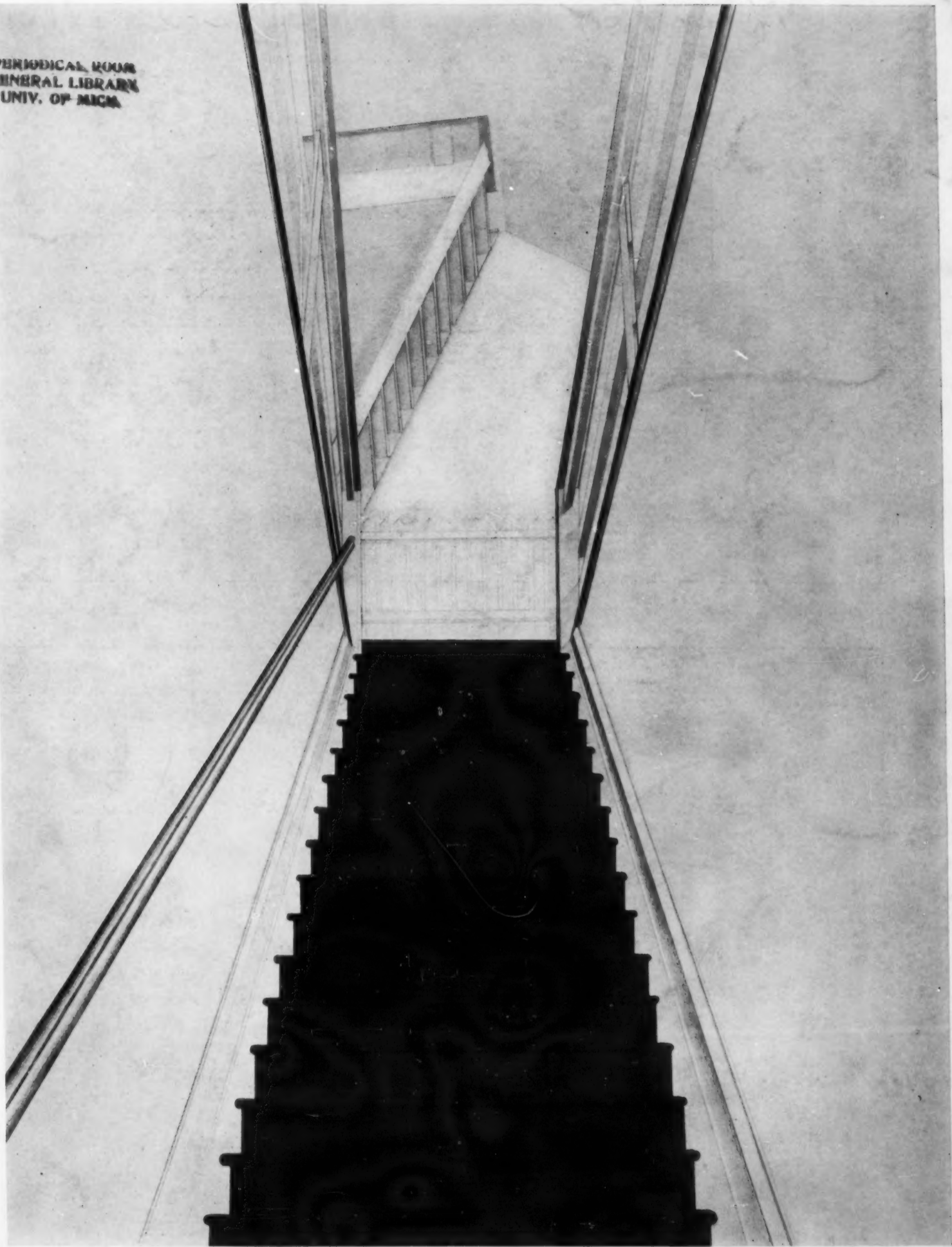


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THE ART NEWS

ESTABLISHED 1902

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NUMBER 1

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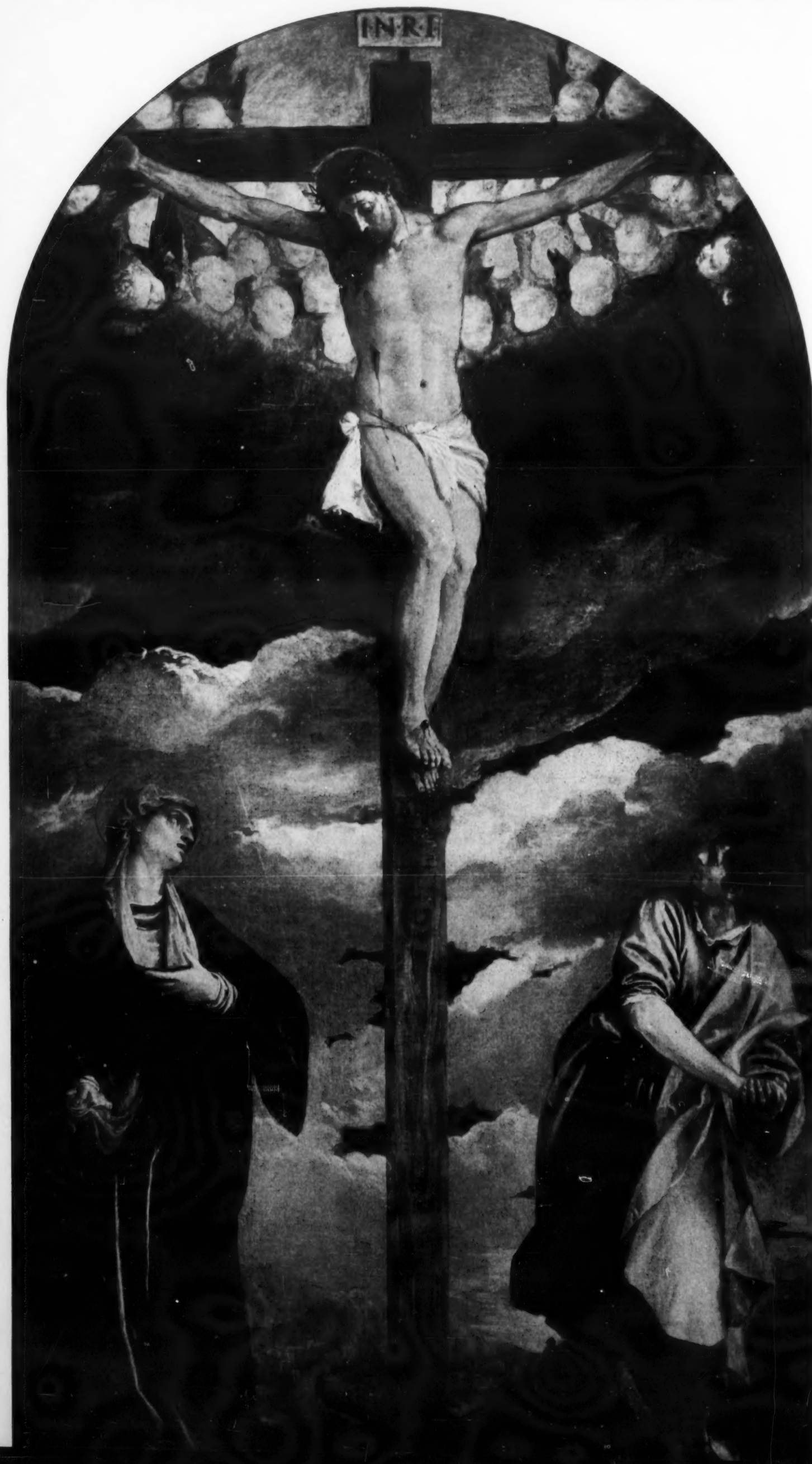
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**A PAOLO
VERONESE
MASTERPIECE
UNCOVERED
FOR THE
VENICE
EXHIBITION:
THE GREAT
LATE
"CRUCIFIXION"**

Recently lightly cleaned for temporary removal from its home in a comparatively obscure Venetian church to the spacious, well-lit halls of the Palazzo Giustiniani, this great Crucifixion, one of his few treatments of the theme, has emerged as one of the chefs-d'oeuvre of Paolo Veronese. Measuring just over ten feet in height, the canvas had been blackened by centuries of dirt; the cleaning brought forth an almost incredible crescendo of dramatic color as well as the indubitable marks of Paolo's mature technique. The overwhelming thrust of the figures rising up from the arbitrarily sunken horizon line, the extraordinary balance attained by the interplay of glances between the Virgin and St. John through the common object of the Crucified. Who is thrown into splendid isolation against a dizzyingly moonlit sky and racing, heavy clouds, are testimony to the artist's vast anticipation of Baroque rationalism. Only the serene Inner Choir, in red and gold, around the Cross, are taken from the Venetian grand tradition, the fantastic blue-black sky and the airy disposition of the townscape in the hazy blue distant valley already proclaiming the stormy intellectualism of Greco, who may well have seen this picture, painted about 1580, when he was in Venice in the following year.

LENT BY THE CHURCH OF
SAN LAZZARO DEI
MENDICANTI, VENICE,
TO THE MOSTRA DI
PAOLO VERONESE

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THE ART NEWS

OCTOBER 7, 1939

EUROPEAN POSTSCRIPT 1939

The Veronese, Leonardo, Medici & Memling Exhibitions

BY ALFRED M. FRANKFURTER

THIS autumn's survey of European summer exhibitions, here compressed into a tabloid *Reisetagebuch*, has been extraneously endowed with a topical quality that the inevitably belated similar chronicles of other years always missed. Despite the dread circumstance which contributes that fateful interest, nothing seems obituary or posthumous—as so frequently in the account of an exhibition already ended—in reporting a series of exhibitions which, if not actually closed, were robbed of their significance much earlier than usual.

True, all four exhibitions here reviewed were held in two countries which are still neutral, for all that may mean in escaping the shadow which hangs over all Europe. The wonder, I think, is that anyone in Europe during the blackly storm-threatening summer of 1939 had the courage to organize an exhibition or anything else with an announced termination far enough in the future to question its eventual sheer existence. When I think of our own recent bleak years on this side of the ocean, a time when mere economic depression overcast the horizon and tried nerves to the extent that art to all intents stopped short in its tracks, I pause in admiration and respect for the Belgians who arranged two notable international exhibitions the while they were quietly planning, as Miss Brian tells elsewhere in these pages, to flood, in case of invasion, the best part of their country; and also for the Italians, half-entangled by their hell-bent axis-partner, who celebrated some of the greatest moments of Renaissance art as a sort of challenge to the *parvenu* culture of their new "brothers" north of the Alps. What an example for another neutral—America—in a war-time world!

The Mostra di Paolo Veronese, first qualitatively and informatively, was a good deal more than an ordinary collation of a master's pictures under one roof, than the characteristic and, of course, praiseworthy international exhibition as described in the preliminary notice which appeared, together with illustrations of the major American loans, in *THE ART NEWS* for May 13 last. Within the magnificently effective rooms of the recently reconstructed Palazzo Giustiniani there were brought forth not so much the solidly established classics of European museums, nor even, with a few exceptions, the hidden jewels of private collectors, but chiefly the ordinarily inaccessible or undiscernible works from churches in Venice and the Veneto. It was they that gave one the newer, broader concept of Paolo with which every sensitive visitor to the exhibition must have come away. By this I do not mean to share the most extreme of these appreciations, which ranks Paolo technically and intellectually alongside Velasquez, but I do feel that beside being the superb *decorateur* and stage manager he always remains—intended as a high compliment—he was also an extraordinarily profound rationalizer and master over the subtle but nonetheless deliberate creation of the spectator's mood.

In this, rather than in his purely chronological relationship through the regularly developed progression of technique, he approaches not only Velasquez but all of the Baroque, whose measured, cerebral disposition of both space and emotional force he anticipated by a full century.

The evidence is in such newly revelatory masterpieces as the recently cleaned *Crucifixion* from San Lazzaro dei Mendicanti (reproduced on the

frontispiece); in the completely balance between stupendous foreshortening and perspective, between overwhelming dramatic action and by-play in the *Martyrdom of SS. Primo and Feliciano* from the Museo Civico, Padua (detail, page 7); in the awesome workingout of action and composition in black on black with half-shadowy, half-abstract forms in the Malipiero Altarpiece from San Giacomo dell'Orto; as well as in such



LENT BY THE MUSEO CIVICO, PADUA, TO THE MOSTRA DI PAOLO VERONESE
PAOLO VERONESE: DETAIL OF ALTAR, "MARTYRDOM OF SS. PRIMO & FELICIANO"



LENT BY DUVEEN BROTHERS, NEW YORK, TO THE MOSTRA DI LEONARDO
VERROCCHIO AND LEONARDO: "MADONNA AND CHILD"

marvelously realized simplifications of the single figure in relation to mass and light as the wondrous Vienna *Lucretia* and the unfamiliar, brilliant full-length *Gentleman Seated* from the Earl of Harewood.

Of the Milan Mostra di Leonardo's artistic aspects one cannot speak in the same tone of discovery or enthusiasm. The triumph of the truly gargantuan showing in the huge Palazzo dell'Arte on the Exposition grounds belonged not to Leonardo the painter and sculptor but to Leonardo the inventor, architect and engineer. And in truth the fantastic re-creation from his drawings of actual working models of hydraulic motors, looms, clocks and even flying machines more than atoned for the dreary stretch of pictures by his wearisome Milanese followers and imitators. His own works, scarce at best, were

represented in painting only by a handful; in drawing, more fortunately, from the great European drawing cabinets including a superb group from Windsor Castle. It cannot be said that the concept of Leonardo as an artist was broadened at Milan.

Third in the Italian group and, considering its mainly historical motif, uncommonly satisfying, the Mostra Medicea, held in the ancestral Palazzo Medici in Florence, was a brilliant panorama, unbelievably lifelike, of one of the most fertile artistic epochs in history. Without a shred of "new material," it could not be dismissed by anyone interested in the correlation of works of art to their surroundings and also in the works of art themselves. Here were the bankers and rulers of Florence and their Maecenasism from Ghiberti to Sustermans, their portraits and

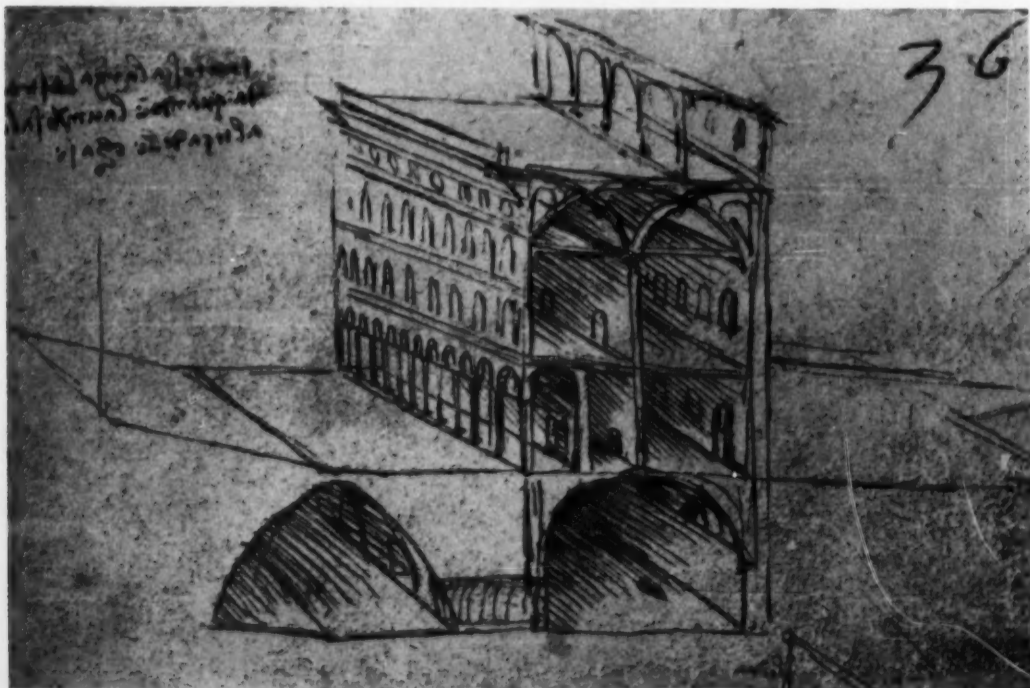
their Cellini jewels and their Stradivarius and Amati violins—not in photograph or cast, but in reality, reassembled once more in the great Renaissance palace with its Gozzoli chapel.

Far north, in the Gothic brick and greenery of *Bruges mort*, the celebrated son (though not native, he still has the leading hotel named after him) of the great seaport of fifteenth century Flanders was honored not quite to the degree of seriousness one might have expected from the locale. In the permanent home of the *Madonna of Martin Nieuwenhove* and the site of the exquisite little museum with its own fine Memlings rivaling those of the nearby Hôpital de St. Jean, one could have asked for better than the motley eight or nine ruins and overattributions which crowded walls on which one might have otherwise seen more independently the great altar-



LENT BY THE LOUVRE
MEMLING: "STUDY FOR ST. BENEDICT"

pieces from Danzig and Lübeck, the smaller panels from Paris and Berlin and The Hague and Antwerp. Thus the chief lessons were of negative quality, plus a distinct conviction that the Rhenish Hans is scarcely better than dull in so great a profusion even of his masterpieces—his quiet ways and idyllic spaciousness being better suited to separate rather than collective contemplation.



MOSTRA DI LEONARDO
LEONARDO'S PROPHETIC DRAWING FOR A CITY WITH UNDERGROUND STREETS



LENT BY MR. D. G. VAN BEUNINGEN
MEMLING: "HORSES AND A MONKEY"

Art Currents in the Liège Exposition de l'Eau

BY DORIS BRIAN

AT THE time of its opening, there seemed to be nothing foreboding about the exposition of arts and industries pertaining to water which was held this summer at Liège. Now, the celebration, in a city on the Albert Canal, of that element which may at any moment be called on as a weapon of national defense seems prognostic indeed, for its location is in just that region which is to be flooded in case of invasion.

But the spectator could feel nothing ominous about the retrospective of European and Oriental art which was held in connection with this *Grande Saison Internationale de l'Eau*. True, there were some prints of battleships made after the perspicacious drawings of Brueghel, and the marine painters and tapestry cartoonists are represented by their share of naval combats. But, in general, the water pictures—whether they were Jordaens' fishermen of Galilee, Fragonard's freely brushed nymphs in a spring, Guardi's and Renoir's views of the Grand Canal or Turner's *aquarelles* of fluvial sites in Belgium and Luxembourg—formed a well-chosen group containing works of capital interest.



EXHIBITED AT THE EXPOSITION DE L'EAU, LIEGE
DETAIL FROM RUBENS' ALTARPIECE,
"MIRACULOUS DRAUGHT OF FISHES"



EXHIBITED AT THE EXPOSITION DE L'EAU, LIEGE
XII CENTURY RELIEF FROM TOURNAI

The *pièce de résistance* was the Rubens altarpiece painted in 1618 for the chapel of the *Corporation des poissonniers* in the church of Notre-Dame-au-dela de-la-Dyle at Malines. Showing *The Miraculous Draught of Fishes* in the center and related subjects on the wings, it is a mature canvas which reveals, in its broad treatment and in miracles of animated detail, the style of the titanic Fleming.

It is a long way from the Rubens to another important work, Courbet's *Les Demoiselles des bords de la Seine* from the Petit Palais in Paris. Executed in 1856, in the midst of his turbulent political career and his quarrels with the official art, this handsome picture of two Second Empire courtisans reposing on the flower-strewn banks of the blue river is among the master's best painting.

But if the stormy water which provided a liveliness for the Saints is far different from the water which cooled the summer afternoon in the Courbet picture, these are but two of the varied aquatic moods furnished by the exhibition: there was the fury of the sea reflected by the shipwrecked figure in Gericault's *Naufragé* from the Musée d'Alençon, there was the sparkle and gaiety of sun-lit waters in paintings by the Belgian Impressionist, Emile Claus, and there was pastoral calmness in river landscapes by Constable and by Peter Breughel.

One of the outstanding items was the twelfth century Romanesque relief of the zodiacal sign Aquarius—called *Le Verseau*—from a portal of the Cathedral of Tournai. Comparable in type and in quality to the great school of French sculpture from which it derived, this placid figure of a sibyl-like woman who pours water from one vessel to another which it overflows, might, in the unhappy period in which the Liège exposition closes, serve as a sort of talisman: with her the floods come, but floods can begin as well as end cycles.

A collection of work by living artists from a dozen countries was housed in a separate pavilion. In contrast to the retrospective which offered only a few pieces, the sculpture here is excellent. If the connection with water was sometimes rather forced—any nude can pass either as a *Bather* or a *Fountain*—that need bother no one. Included were Despiau's *Baigneuse*—otherwise well-known as *Assia*—and George Minne's handsome male figure which, repeated in astonishingly effective rhythms, appears on bona fide fountains in Brussels and in Ghent. Iconologically appropriate were well-built pieces by Fontaine and Poisson, by the Swiss Sandoz, and by the Hollanders, Visser and Wezelaar.

If the paintings were most interesting as a characteristic glimpse at the art of the countries represented, there were, nevertheless, some fine canvases. Of the French, Braque, Dufy and Segonzac were well shown, as was the Polish-born French

(Continued on page 17)

THE EDITORS REVIEW: ART AND THE WAR

CAN ART SURVIVE? Can its fundamentals—free creative activity and untrammelled aesthetic experience—endure the terrible, all-affecting struggle which may only euphemistically be called a "European" war? If to ask that now seems premature or perhaps disproportionate to greater issues, it must forthwith be emphasized that such are the very imponderables at stake. The war just begun is but a physical extension of the war against the spirit and intellect which has been brutally waged for the last years, even decades, by the same aggressors upon whose heads is the carnage of today's battlefields and bombardments. With the same contempt for a civilized ethic and the right of the individual now manifested in Hitler's deliberate provocation of the slaughter and in Stalin's cold-blooded coöperation in its extension, the Nazi and Communist states have, from the first moments of their respective being, savagely attacked and suppressed the artistic and, in fact, the entire cultural basis of Western civilization. Of these crimes committed against art in the name of the perverse, lying ideologies of National Socialism and National Communism we know enough to expect no quarter in the, we pray remote, event of their victory. In a world ruled by Hitler and Stalin, the only art that could survive would be the ordained posters and effigies propagandizing their dictatorship of the rabble, and a handful of other objects too impotent and innocuous to offend those rulers, triumphant over all other creative efforts of the past and present which would probably be consigned to the pyres for which the burning libraries of Germany have already set the example.

That eventuality is sufficient to demonstrate why this war cannot, in a larger sense, be localized to a single continent, why it is impossible for a cultivated man anywhere to remain disaffected or, for that matter, neutral beyond the actual shouldering of a gun. Yet the real problem is far too complex to be solved alone by the military defeat of the powers of darkness, for there are countless intermediate perils. A war-torn world at best is an unhealthy place for art, face to face with the attitude that humanity is fighting more acute and more vital battles, that art must stand aside for decisions which affect the life and death of millions, not the aesthetics of a few. But on this occasion that old formula not alone means less than its time-worn emptiness but embodies the precise antithesis of the elementary principles involved. To subscribe to the relegation of art to a wartime attic, to sacrifice all the higher meaning of life to the pure function of combat, is to play right into the hands of the enemies of our culture. They must remain examples, during the war and, above all, at its conclusion, of an abasement of cultural values which dare not be risked even as a momentary expedient.

By the actual combatants all this is far more easily stated than accomplished. Yet

(Continued on page 17)

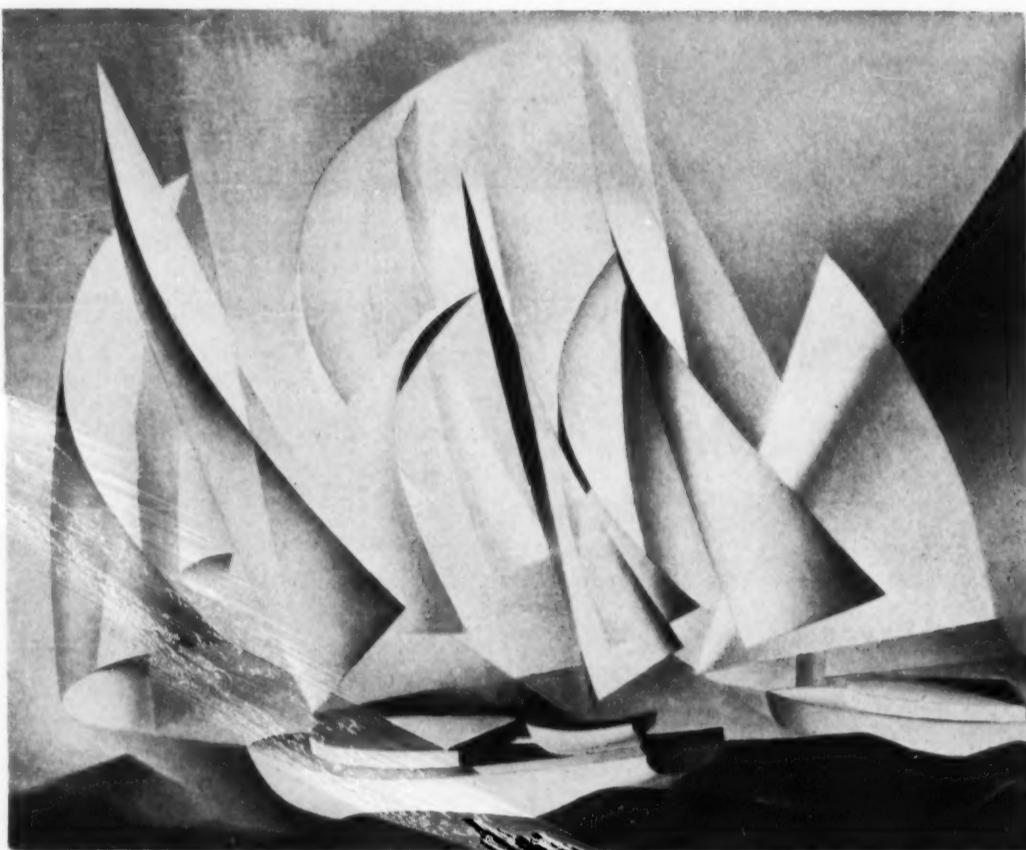
OF SHEELER'S IMMACULATISM

The Modern Museum's One-Man Show

BY JAMES W. LANE

THIS grand retrospective of Sheeler which the Museum of Modern Art is holding will cure some of us of the idea that highly-finished, beautifully drawn photographic forms are bogus. I admit that the later oils, whether of the Ford plant or of Williamsburg, Virginia, look like glorified architectural drawings. But waiving the thought that they are faithful and photographic, one can only admire the *Bassett Hall, Williamsburg*, because each form—clapboard facade, box-wood, oak tree—is old, valuable, and beautiful in itself, and, like the fine shadow pattern of leaves on the clapboards, beautifully rendered. I admit, too, that what difference there is between the oil entitled *Clapboards* and a tinted photograph is not much. But none the less an oil like that casts a haunting spell: perhaps it is the angle of vision from the chimney-pot, perhaps it is the fine disposition of gables, perhaps it is the contrast of greys and sky-blues, certainly it is the underlying abstraction behind it all.

Then, also, one will be surprised to find in the oils a brilliance of color one had not associated with the cool palette of Sheeler: orange, pink, ochre, yellow, and brown sing in the very interesting *Church Street "El,"* of 1922. As Constance Rourke wrote in her Sheeler monograph, of this picture: "Here are the canyons, the heights, and the downward view which they compel, but the series of glimpses has been transmuted into a composite; instead of the accidents of form belonging to photography we have generic and vibrant structures within a concentrated focus." This style, where reverse perspective—the vanishing point being down in front—is used, is one of Sheeler's happiest. He drew into it after some years, approximately from 1915 to 1919, of trying to paint like Arthur Dove. But plastics, like the



LENT ANONYMOUSLY TO THE MUSEUM OF MODERN ART

"PERTAINING TO YACHTS AND YACHTING," AN OIL BY CHARLES SHEELER PAINTED IN 1922

Lhasa and *Flower Forms*, are not his line. Precision, sharpness, the angles of architecture, the clean metallic beauty of engineering, the rhythm

of severity, and the gleam are what have interested this artist. To say that as a painter he is a good photographer and vice versa is too trite to account for his impeccable craftsmanship. Arid he is—would not anyone be who had chosen not to put people into his work, save here and there in a conté crayon study? Postcardish he is, too, as in the tiny postcard-sized tempera studies of a red barn and of a clapboard house. But the technique is not postcardish—the way he paints the leaves on lindens, enriching them into an almost artichoke pattern, with luscious and stylized chiaroscuro! The man is fascinated, of course, by form and direction rather than color, as attest his designs for fabrics to which a section of the exhibition is devoted.

I purposely omit the water-colors and the crayons, except the crayon *Pertaining to Yachts and Yachting*, a marvelous study. For in these media Sheeler's color bogs down—compare the juicy darkling color of Dickinson's more impassioned still-lives—and he who runs may read. The results of Sheeler's still-life water-colors are what the French call *fade*. But the oils, tight as they may be aspersed, have good palette ranges, and, like the ones of the silo and the *Yankee Clipper*, have caught the American spirit without recourse to animate objects. The *Clipper* is so well done you feel you'd like to board it forthwith, the cold steel of an engineering triumph beckoning.

Do not think that Sheeler, though he has pioneered, is a cat that walks alone. His influence, provable from many pictures of this complete show, rests upon Lucioni and Bruce and other landscapists who artistically use barn angles and masses and silo profiles. As for his *Americana* of 1931, what a design for a barroom mural!



EXHIBITED AT THE MUSEUM OF MODERN ART

A TYPICALLY PHOTOGENIC SHEELER PAINTING: "BUCKS COUNTY BARN," 1932

New Exhibitions of the Week

CENTENNIAL OF AN ENGLISH IMPRESSIONIST: SISLEY

FASHIONS shift as quickly as modern war maps. The centennial of Alfred Sisley, at the Durand-Ruel Galleries (which beats the gun a little, for the painter's year of birth is 1840), finds a curious change towards the Impressionists, within even two years. Their work looks pulpy, bloated, undesigned, according to us. We it is who have changed. Poor Sisley! There is no painter whose reputation I would less prefer to tarnish. He is my favorite among the Impressionists. He at least kept his compositions half-way firm. He led a good life, unappreciated until nearly the end—hard lines for anyone, let alone an Englishman among foreigners. He was an excellent painter, and, as is so often the case with Monet and Renoir, the early canvases, where the design stands most uncompromising, are about the best. Durand-Ruel show several such, a luscious, Coroteseque one in particular, *La Seine à Bougival*, of 1872—the calm just before a shower when the quick fish jump in a quiet canal. Yet even Sisley, though he rings the changes on a purple overcast day amid Van Goghish tree limbs in the Louveciennes canvas of 1875, cannot usually match this clear etching of design. He falls back upon painting at Moret and St. Mammès, in 1884 and 1885, like a Monet and a Renoir—same panchromatic foliage, same gentle mauves. Grace of brushstroke and excellent technique never desert him. Simple things literally humming with peace was Sisley's fine contribution. But we like brutal excitement in art, for the world knows peace—no longer.

J. W. L.

MACABRE THEME TREATED ON GLASS BY SELIGMANN

THE timeliness of Kurt Seligmann's "Specters of 1939" which are being shown at the Nierendorf Gallery will not escape anyone who sees them. They are indeed, as the catalogue says, variations on a macabre theme, paintings on hot glass which present the horrors of war in colors which sometimes achieve the richness of stained glass, and always strike one with the tortured imagination of the artist. For his fantasy sees the moving, dancing figures already as skeletons, or headless creatures flying through the air with burning, flaming torches.

This is a celebration of the themes of war far, removed from the reverence which drops a tear on a warrior's helmet, sword and shield as they lie together. *Parade des Objets* uses these emblems, revealing horror and disgust and fear as clearly as do the dancing figures. *Parade des Ancêtres*, a really terrifying *danse macabre* of hideous reality. Seligmann should not be confused with the surrealists, though his imaginative style would seem to have something in common with them. This man is painting with deadly seriousness of themes which haunt the conscious mind of anyone alive today.

J. L.

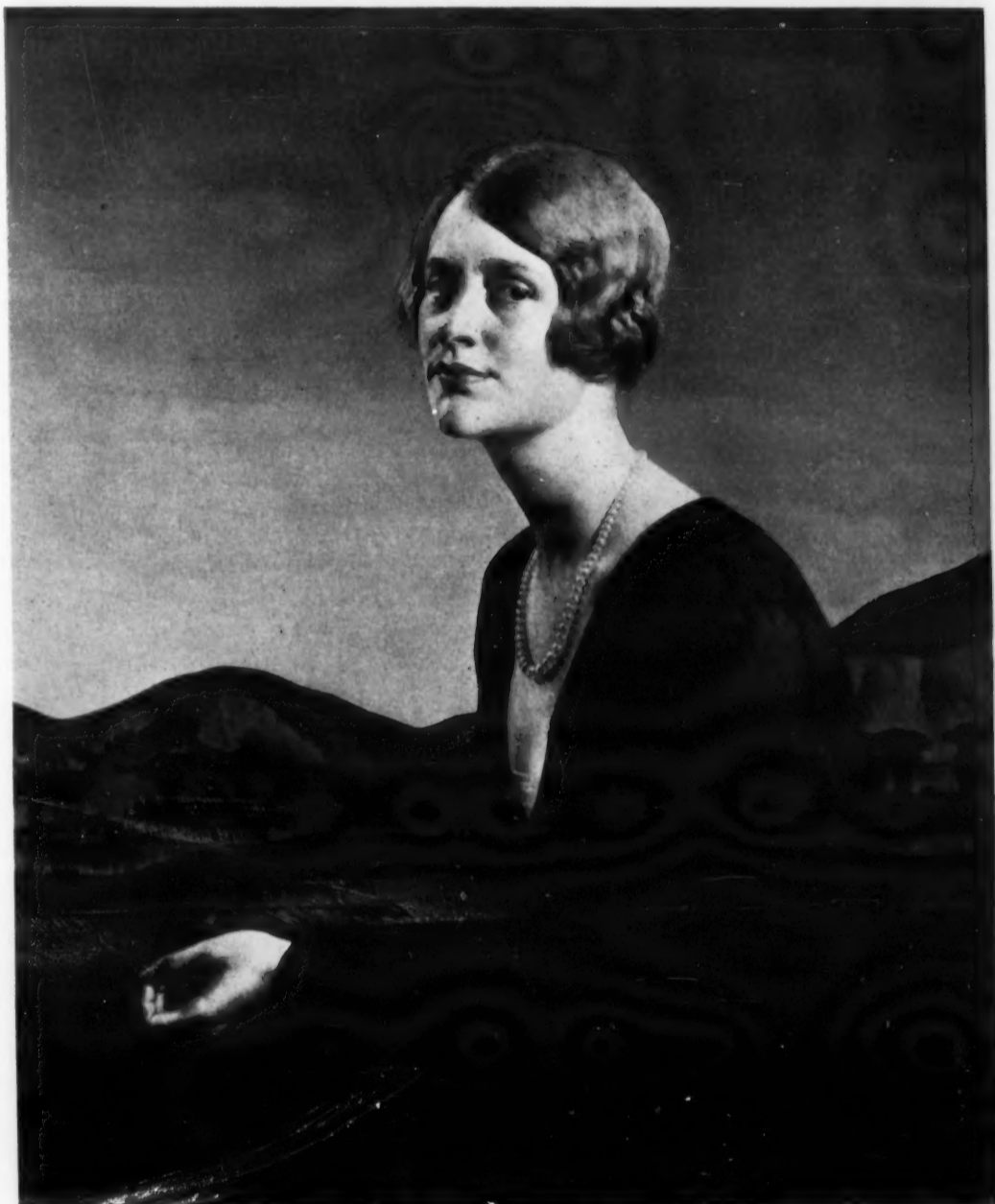
GERALD BROCKHURST, A MODERN QUATTROCENTIST

GERALD BROCKHURST, dit Botticelli—at least a young Botticelli, a linealist who draws and colors finely—is showing oils, drawings, and etchings at the Knoedler Galleries, and etchings alone at Harlow's. Like all facile similes, the one about Botticelli is partly wrong. For in his sense of light and texture Brockhurst is more Dutch than Italian, certainly more Milanese than Florentine. In his very trick of high-lighting the

faces of his sitters as though under an arc lamp, this able portraitist owes more to the North than to the South. Only in his painting of details, such as backgrounds and lace, of which he makes patterns rather than, in the manner of the Dutch, exploits, and in the hard light he conjures, can Brockhurst be allied with the Italian *cinquecento*. His paintings have in them as much Boltraffio as Botticelli. His style of radiant portraiture, where Mrs. Katz or Henry Rushbury bestow a piercing and amiable stare, suits him best, for he paints

EARLY AMERICANS SHOWN IN AN ANNUAL REVIEW

GOOD early American paintings are beginning to come out of their holes. The Ferargil Galleries at this time of year annually smoke some out and the current twelfth annual exhibition thereof contains—to be especially noted—a Copley, of Mary Philott; a Theus, *Portrait of a Lady*; a Feke and a Smibert, both of young boys. The student may aver that never has he seen a



EXHIBITED AT M. KNOEDLER & CO.

"PORTRAIT OF MRS. A. RAY KATZ," IN GERALD BROCKHURST'S RADIANT STYLE

Her Grace The Duchess of Windsor with an unfortunate lifelessness. The *Rushbury* (now owned by the Carnegie Institute), with its salmon bow-tie and sea-blue shirt that has an expressively wrinkled left sleeve, and the happy, pensive, direct face above it may be pitted against the finest portraits of the last decade. The lighting arrangements, less hard here—Brockhurst's art is often akin to technicolor photography—are superb.

As an etcher, Brockhurst, of course, is infinitely painstaking. He has so much mastery of the contrast of sheen and shadow that half the prints look more like engravings, and no wonder when the artist uses five to six needles on each plate. The *Dorette*, I would point to as the gambit of his etched style—an arc-lighted face, as of Loretta Young, thrown against the stormy blacks of the sky and mountain ridges.

J. W. L.

Smibert so like a Badger—in the pose of the boy, the painting of the head, and the tone of his costume, likewise the presence of the dog's head. But that is the way with eighteenth century American work. How often is Feke not interchangeable with Smibert, or Theus and Blackburn with Copley! The *Mary Philott* of Copley is most important. Though undated, it must be Copley at his earliest, because the face is stereotyped, with up-curling lips like Blackburn's, and the sitter is enclosed in a medallion. Only the floridity of the complexion is Copleyesque. It is also the one Colonial portrait I have seen in which a tippet encompasses the sitter's neck. The copper-red lounge dress is exquisitely handled. The Theus is of the type that in Charleston was frequently attributed to Copley. The fourth painting of Joseph Pickett to be discovered is also on view,

though for the taste of this reviewer Pickett, *echt* primitive as he may be, has few of the virtues thereto accruing.

J. W. L.

AN AMERICAN GROUP SEEN IN ITS ANNUAL EXHIBIT

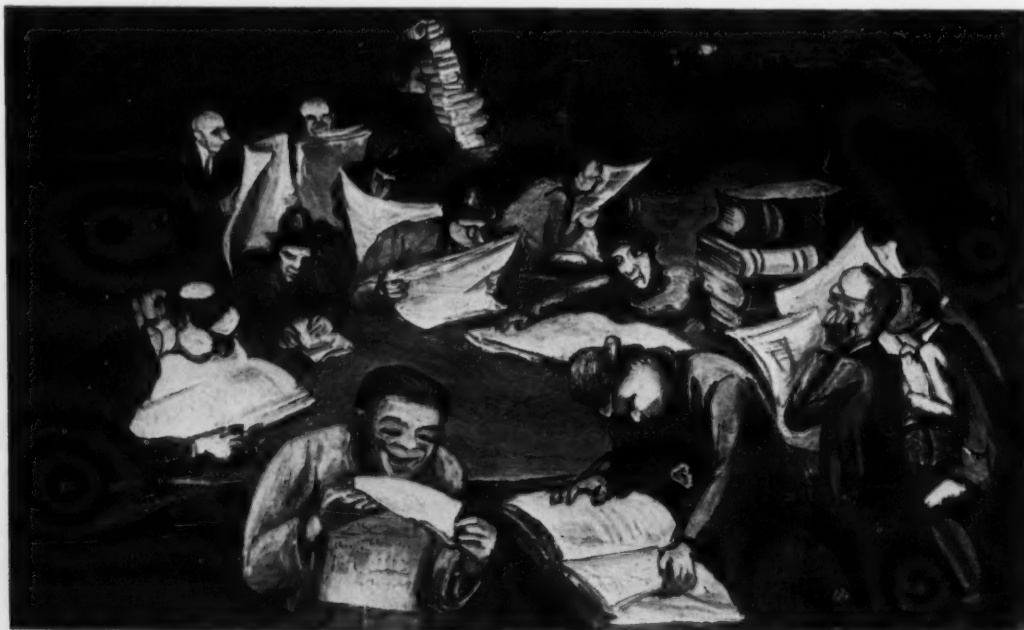
THE importance of artist organizations which has been dramatic and cumulative in the last few years is demonstrated by none more strikingly than An American Group now holding its ninth anniversary exhibition at the Associated American Artists Galleries, for which Holger Cahill has written a foreword. The difference between the artist who participates in the contemporary world and the detached individual working in his studio has become so apparent that it marks a complete cleavage with the past, and it is hard to believe that less than a decade ago the broadened perspectives and deeper sense of social realities which An American Group stressed from its beginning, had no expression in an association of artists.

To pick out only a handful of the good paintings in this group of nearly sixty, the sharp critical faculties of Elizabeth Olds and her witty style are delightfully shown in *Reading Room*. The special lyricism of Adolf Dehn enters into his spacious *Lake in the Mountains*, giving even to its grazing cows and horses an elfin quality visible across a room. One is drawn to Joe Jones' *Missouri Wheat Farmers*, more spiritual in its feeling than have been some of his recent paintings, one is intrigued by Tamotzu's ingenious interlacing web-like patterns, and his handsomely painted Rhode Island Reds in *Backyard*. All the Soyars contribute their peculiarly observant glimpses of the casual aspects of life, and Francis Criss upholds the abstractionist's position in the clean shapes and clear colors of his painting *El*.

J. L.

ATMOSPHERE EMPHASIZED BY MAURICE FREEDMAN

THE Midtown Galleries are showing work by Maurice Freedman, his first one man show in four years. At first glance these paintings, with their strong color and bold brushwork, seem to be little concerned with human interests, but appear to be simply landscapes or street scenes whose emphasis is upon atmospheric effects achieved through a delight in paint itself. In the total effect, however, the small figures which Freedman uses unobtrusively in nearly all the paintings in this group, will be seen to have an integral part, though they never dominate the scene.



EXHIBITED AT THE ASSOCIATED AMERICAN ARTISTS' GALLERIES

URBAN TYPES DEPICTED IN ELIZABETH OLDS' SATIRICAL "READING ROOM"

Fisher's Farm, less intense in its color than the more characteristic *Corral Escape*, abounds with movement, and where the flashing yellow of the house itself is used, the harmony of the whole is undisturbed. While the industrial scenes, such as *Millbrook Watertower*, seem to offer problems in unwieldy shapes which the painter has not solved so well, the vigor of his style is apparent throughout, recommending him as an artist to watch.

J. L.

FOLK PAINTING ON VELVET IN DEXTEROUS VARIETY

PAINTING on velvet, so beautifully expressive of the early nineteenth century talent of "accomplished" young ladies, is the phase of American Folk Art with which the Downtown Gallery has chosen to open its series of shows in native art history. The high aesthetic quality of these still-life, genre and mourning pictures, however, places them beyond the mere repetition of a finishing school product. So difficult is the technique which requires both dexterity and patience that not a large number of paintings on velvet remain, and among this group of thirty or so examples the originality and variety of the designs is striking.

Most appropriate to this medium are the mourning pictures, with their almost stylized weeping willow trees, their broken columns and their affecting, tearful figures. Great richness of texture is of course attainable and this is particularly vivid in the arrangements of fruit—round, luscious peaches, chubby little bunches of grapes, and the opulent watermelons each with its inevitable knife plunged into the open fruit. Endless ingenuity has entered into these flat designs, and they are among the most successful. Biblical scenes come in for a share of attention, however, and the *Lady of the Lake*, clad in Scotch plaid and standing in a gondola, is evocative of its creator's wide cultural background.

J. L.

STRONG PAINTINGS SHOWN BY THE REBEL OROZCO

HUDSON WALKER has put on in his gallery a show of Orozco's paintings and drawings ranging from 1922 to 1932. Orozco, the lone rebel, not afraid to describe facts and raise issues, as Jean Charlot phrased it, is here as strong as Siqueiros, much stronger, in fact, than he was when he completed the rhythmic but somewhat lack-lustre murals for the New School for Social Research (1928). The *Zapata* of 1930, which Mr. Walker hangs, is admirable in what an oil cartoon



EXHIBITED AT THE HUDSON D. WALKER GALLERIES

"THREE HEADS" BY J. C. OROZCO, 1932

for fresco should have—story, action, design. The *Three Heads* of 1932, superb epitome of the depression, was born of the utterly simple linear geometry of Carlos Merida. The *Self-Portrait* of 1928, built up with more paint than usual, is again strong portraiture, the grain of the canvas showing only in the sub-ocular registers where flesh is stretched tight. But the ochres, the vine blacks, and the bluing blues, which Charlot described as Orozco's palette of that time, are not in evidence in this show. Indeed, the most searing composition of the lot, the grim *El Muerto* of 1922, is all greys, blacks, and the pinkish flicker of four candles around the white shroud thrown between the jaw-like lines of the mourners.

J. W. L.

AN INVITATION EXHIBITION OF PAINTINGS

AMONG the several groups at the Grant Studios' ninth annual Invitation Exhibition the watercolors and prints are the most impressive. Particularly are the watercolors diversified. Martin Gambee in *No Sound but the Wind* is seen in a new manner, which in its harmony of dusky greys is quite as effective as the warm desert colors for which he is better known. The cool if not actually chilly blue of Maine water is the strongest element in Ethel Katz' *Mönhegan*, which with its suffused wash and delicacy of foliage has somewhat the quality of a Japanese print.

Balancing his forms with an accurate eye Syd Browne packs unusual interest into his *Gaspé Grande Vallée*, and in *Fixing the Nets* Dorothy Feigin manages to express the different activities of the group by means of greatly simplifying her forms. *New England Pattern* by Gilberta Goodwin is boldly brushed, its clean church spire a symbol of village life.

Sidney Raynes contributes two lithographs to the group of prints, both striking for his ability to mold rounded shapes solidly, without interfering with the design as a whole. Particularly handsome are the sooty blacks of the interior which he is exhibiting.

J. L.

AROUND THE GALLERIES: THREE NEW SHOWS

WITH a marked interest in the contrasts between heights and depths, Nell Choate Jones has chosen her material well among the hill towns of the Côte d'Azur and in their market places. Tiny houses massed in groups are seen against mountains which tower above them, and

(Continued on page 18)

ART THROUGHOUT AMERICA

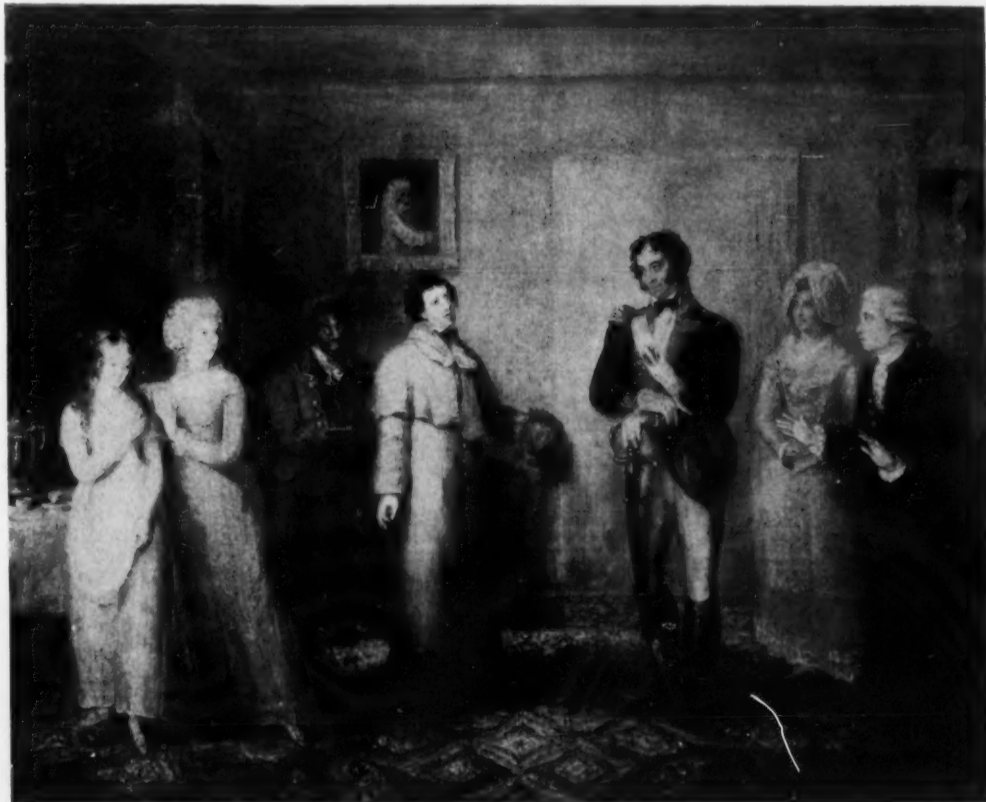
ANDOVER: WILLIAM DUNLAP, PAINTER AND CRITIC

AN EXHIBITION centering around the personality of the versatile late eighteenth and early nineteenth century American artist, William Dunlap, is being held at the Addison Gallery of American Art. Reflecting both the personal style and the critical judgment of the painter, dramatist and writer on art who was one of the circle to which belonged James Fenimore Cooper and Washington Irving, the exhibition includes his own work and that of contemporaries whom he admired. It achieves a clear cross section of the taste and artistic ideals of enlightened gentlemen of the Early Republic.

Using as a basis Dunlap's own comments, the gallery has selected one painting by each of twelve artists of the time whom he most admired. Though himself a portraitist whose rich dark tones and solid dignity attracted sitters from New Orleans to Maine, he had the greatest esteem for historical pictures and landscapes. To his taste were such works—included in the current showing—as Benjamin West's histrionic *The Destruction of The Beast and the False Prophet*, *The Sortie from Gibraltar* by John Trumbull, and the entertainingly documentary *Gallery of the Louvre* by Samuel F. B. Morse. Also shown are works by Vanderlyn and Allston in the historical tradition which Dunlap calls the highest aim of all art. Although he had not much regard for portraits, he speaks with particular admiration of Stuart, Sully, Jarvis, Inman and Ingham.

WICHITA: AMERICAN PAINTINGS FOR MUSEUM

THE nucleus of an important American painting collection in the middle-west was formed with the purchase, by the Wichita Museum of Art, of works by eight leading contemporary artists. Their acquisition was made possible by the Louise Caldwell Murdock Trust—a fund largely responsible for the founding of the Museum—through which additions to the collection will be made from year to year.



EXHIBITED AT THE ADDISON GALLERY OF AMERICAN ART
WILLIAM DUNLAP: "SCENE REPRESENTING AN EPISODE FROM 'THE SPY'"

In size and importance the John Steuart Curry *Kansas Cornfield*—painted in 1933—and the Hopper study of early morning light on the New England coast, *Five A. M.*, dominate the group. The almost animated still-life *The Blue Chair*, by Grosz, is a recent work as is Burchfield's watercolor, *December Twilight*. The Kansan Henry Varnum Poor is represented by *In Western Garb* which was formerly in the Lewisohn collection, and the John Sloan *Hudson Sky* is an example of his work in 1908. There is also a painting by George Luks and a Coney Island scene, *Sandwiches*, in the typical idiom of Reginald Marsh.

DAYTON: ADDITIONS TO THE ORIENTAL COLLECTION

A CHINESE wood *Kwan Yin* and a pair of landscape screens by Kano Sanraku from the Matsuda Collection have been added to the Oriental Department of the Dayton Art Institute as the gift of Mrs. Harrie Gardner Carnell. The *Kwan Yin*, beautiful in line and expression, has the slender body and narrow hara characteristic of work of the Six Dynasties (220-589 A.D.), and is an extremely fine example of Chinese wood sculpture rare at that time.

The Japanese screens date from the Momoyama period which corresponds to the later Renaissance in Europe. Sanraku, a large collection of whose paintings are owned by the Tokyo Imperial Household Museum, excelled in the execution of landscapes, flowers and birds, and he treats this subject matter in the Dayton Institute's screens.

SPRINGFIELD: NINETEENTH CENTURY U. S. STILL-LIFE

THE *trompe-l'oeil* genius of some mid-nineteenth century American painters furnishes the theme for an exhibition current at the Springfield Museum of Fine Arts which is assembled around four paintings of this genre recently presented to the Museum by Mr. and Mrs. Charles T. Shean. They are the *Cigar Box and Pipe* and the famed *Twenty Dollar Bill* by J. Haberle, R. LaBarre Goodwin's *Hunter's Equipment* and



GIVEN BY MRS. H. G. CARNELL TO THE
DAYTON ART INSTITUTE
CHINESE WOOD "KWAN YIN" FROM
THE SIX DYNASTIES (220-589 A.D.)

William M. Harnett's *Emblems of Peace*. Harnett's and Haberle's realism gained them more than one visit from federal authorities, and the *Twenty Dollar Bill* was permitted to remain in the Shean collection only upon agreement that it was never to be exhibited in public.

Perhaps the taste displayed by the magnates of the '70s, '80s and '90s for still-life painted with astonishing realism sprang from aesthetic needs similar to those which produced the paintings of seventeenth century Holland. At any rate, the work of Harnett, who in the period of his eminence could command \$10,000 for a picture, was recently "discovered" as a link between Dutch realism and modern surrealism. Whether or not this historical evaluation is justified, the style was born of a robust materialism and had as its aim a technical virtuosity which satisfied an obscure idea of perfection and provided an understandable art for those who bought it. Having achieved that perfection it stopped abruptly: these artists had no followers and, with the influx of the American version of French Impressionism, their works and even the facts of their lives all but disappeared from public view. The exhibition ranges from a Dutch-inspired still-life by Raphaele Peale to a modern realistic piece by Marsden Hartley and a surrealist one by Edward Landon.

WILLIAMSTOWN: SHEPLER EXHIBIT OPENS SEASON

THE first exhibition of the college year, consisting of watercolors and drawings by Dwight Shepler, is current at the Lawrence Art Museum in Williamstown. The paintings, chiefly landscapes and architectural views, are extremely varied in subject matter—they include snow-covered mountain slopes of the Laurentians and

SYRACUSE: CERAMISTS HOLD ANNUAL SHOWING

THE Eighth National Ceramic Exhibition, which opened at the Syracuse Museum of Fine Arts on September 30, includes 296 pieces by over a hundred artists in which the infinite possibilities offered by the medium for effects in color and texture are well understood. The exhibit is marked by a dignity and maturity which do

involved. Among the prize-winning sculptures are humorous figures by Sascha Brastoff, a portrait by David Seyler, a group of three figures by Irene Aitken and a work by Thelma Frazier. For vases, platters and other pottery pieces awards went to Gertrud and Otto Natsler, Henry Varnum Poor, Harold Riegger, Karl Drerup, Josef V. Tury, Glen Lukens, Charles Harder and Mary Yancy Hodgdon. In addition, a special award was recommended for the outdoor sculpture at the New York World's Fair by Wylande Gregory.



EXHIBITED AT THE GALLERY OF SCIENCE AND ART, NEW YORK WORLD'S FAIR

KEATING: "THE RACE OF GAEL," IRELAND, AWARDED FIRST PRIZE (ABOVE)
DOMARADSKI'S "VILLAGE IN THE POLESIE DISTRICT," POLAND, SECOND PRIZE



the Sierra Nevadas as well as sunlit scenes in Jamaica and Panama—and are fresh, clearly stated and literal. In contrast to the landscapes are solidly constructed and well composed views of old Boston. Five portraits, also in the exhibition, reveal an ability to capture the spiritual as well as the physical characteristics of the sitters, and there are pencil drawings of prominent New England men and women.

Among the watercolors are representations of the Griffin and West halls at Williams College.

not outlaw spontaneity and freedom of expression. From November until June a selection from the exhibit will be shown in museums throughout the United States and in Canada.

The jury, which made eleven awards, was headed by Dorothy Wright Liebes of San Francisco and included Francis Henry Taylor, director of the Worcester Art Museum, Russell Barnett Aitken and Viktor Schreckengost, well known ceramic sculptors, and a number of other authorities on the technical and aesthetic questions in-

NEW YORK: ART WEEK AT THE WORLD'S FAIR

THE recent Art Week at the New York World's Fair—already the theater of so many events of artistic interest—furnished a complex program focusing attention on national and international exhibits as well as on the murals and sculpture which decorate the building and landscape in all parts of Flushing Meadows.

An important feature was the awarding of ten prizes to painters whose work was shown in the display of Contemporary Art from 79 Countries held under the auspices of the International Business Machines Corporation in their Gallery of Science and Art. The jury—a group of business men, art patrons and museum directors—attempted to make the awards to paintings typical of the art of the country of their origin. To John Keating of Ireland went the First Prize for his study of Gaelic farmers, and a landscape of Poland by Stephen Domaradski ranked second. The American Jonas Lie's *Rock Bound Coast of Maine*, Shuho Ikegami's Japanese *Dawn* and Ernest F. W. Roegge's German *Swabian Peasant* were also prize-winners as were canvases by Carmelo de Arzadun of Uruguay, Harry Rabinger of Luxemburg, Maurice Vlaminck of France, Finn Davidsen of Norway and Martin Benka of Czechoslovakia.

In a sense a double summary of major *chef d'oeuvres*, was the reception held on September 28 at the Masterpieces of Art pavilion in honor of Thomas Craven, editor of the newly published *Treasury of Art Masterpieces*. There were also receptions at the British, French, Italian and Russian Art Exhibits. Open fora and group demonstrations, as well as a selection of pieces to inaugurate a nation-wide program of sculpture in "Limited Editions" sponsored by the Robinson Galleries, took place in the Contemporary Arts Building.

KANSAS CITY: JOHN NOBLE RETROSPECTIVE

A RETROSPECTIVE of the lyrical painting of John Noble is being held at the William Rockhill Nelson Gallery of Art in Kansas City. The collection includes about thirty canvases showing his most representative works.

Noble, who died in 1934 at the age of sixty, was a native of Wichita, Kansas. After study in Paris and travel in Europe he remained for a number of years on the Brittany coast where the rugged fisherfolk furnished him with his favorite subject matter. Back in this country, the prairie-born artist continued to paint the sea in Provincetown and was active in the foundation of the Art Association of that colony.

CHICAGO: MEYRIC R. ROGERS APPOINTED CURATOR

MEYRIC R. ROGERS, former Director of The City Art Museum of St. Louis, has been appointed by the Trustees of the Art Institute of Chicago to fill the Curatorship of the department of Decorative Arts left vacant by the death of Miss Bessie Bennett. Mr. Rogers will also be Curator of the newly formed Department of Industrial Arts.



RECENTLY ACQUIRED BY THE BOSTON MUSEUM OF FINE ARTS

"MADONNA AND CHILD," MATURE WORK BY A. LORENZETTI

BOSTON: A FAMOUS PANEL BY AMBROGIO LORENZETTI; RUSSIAN SILVER

THE Ambrogio Lorenzetti *Madonna and Child* panel, recently acquired by the Boston Museum of Fine Arts from the Dan Fellows Platt collection and now first exhibited, is called by Mr. G. H. Edgell, writing in the *Museum Bulletin* for October, "perhaps the most important trecento picture that has come to any museum here or abroad in a number of years."

This well known picture was, before its purchase by Mr. Platt in the early years of this century, in the possession of the Fratelli Griccioli in the Monistero di San Eugenio near Siena. After leaving the Monistero, it had been reframed and in part repainted by the Sieneese restorer, Ioni. Upon finding, by means of x-ray photography, that much sound fourteenth century color remained under the modern film, the Museum undertook the task of removing the new pigment and returning the panel to its original shape. As it appears today the original azurite of the Virgin's mantle, the pure vermillion of her tunic and the gold borders of her robes are seen, and the painting as a whole is in "an extraordinary state of preservation for a fourteenth century panel."

It cannot be dated exactly, though it can be placed around 1330, in the period of Ambrogio's early maturity. The motif of the *Blessed Virgin Cuddling the Cheek of Her Son*, popularized by Ambrogio and handed on by him to the Florentines, is indicative of the modification by the Lorenzetti of the Byzantine aloofness of the art of Siena. A work of great beauty as well as of prime historical importance, it is indeed an addition of which the Museum can well be proud.

Also on exhibition at the Museum is a collection of Russian ecclesiastical silver from the famous Trinity Monastery of St. Sergius in Sergievo, symbols of the splendor of monastic life under the old regime. Typically national in character and differing entirely from pieces made for the Roman Church, are a vessel for the Holy Bread in the form of a discus on a trumpet-shaped foot and a globular drinking cup of the type known as *bratina*. Another important piece is a stopa, a tall octagonal beaker which once belonged to Tsar Alexei Michailovitch, the father of Peter the Great. Each panel is elaborately engraved and bears an inscription predicting the coming of the Christ.

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COMING AUCTIONS

Grier Furniture, Silver and Art Objects

FRENCH and English furniture, Georgian silver and Sheffield plate, tapestries, Oriental rugs, fine table china, and other art property from the estate of the late John P. Grier (sold by order of Johnson & Shores, attorneys for the estate), also property of Mrs. David A. Schulte, New York, Robert Cluett, jr., Rye, N. Y., William Ross Proctor, New York, and other owners will be dispersed by public sale at the Parke-Bernet Galleries, Inc., on the afternoons of October 12, 13 and 14, following exhibition daily (except Sunday) from October 7.

Commodes and chairs by identified French makers of the eighteenth century are highlights in the French furniture of the sale, and the English walnut and mahogany comprises Queen Anne, Chippendale, Sheraton, and Heppelwhite pieces. A pair of candlesticks by Paul Lamerie, London, 1741; and two platters by Paul Storr, London, 1803, are features of the fine selection of Georgian silver and Sheffield plate, which includes examples by other well-known makers, William Cripps and John Cafe among them. A series of four Louis XV Felletin tapestries of the Seasons, a small Flemish late Gothic tapestry with figures representing presumably King Saul and the youthful David, within a deep blue border woven with a band of violets and other flowers; a Louis XVI Aubusson depicting a falcon hunt; a Brussels Renaissance piece dramatizing Croesus kneeling before the conquering Cyrus; and a Brussels eighteenth century Kermesse, or village fair tapestry, are of note for handsome wall decoration. The table china of the sale includes Royal Worcester, Crown Derby, Spode, Minton, and other varieties. Sporting prints and etchings, drawings, and paintings, textiles including brocades and velvets, Chinese semi-precious mineral carvings and Chinese porcelains contribute additional decorative material of value to the sale. Among the rugs are a large Indo-Persian example with cherry red field, also small Orientals, and a Charles X Aubusson.

A very limited listing of the most important single items of the sale stresses fine workmanship in a Chippendale finely carved mahogany fire screen with needlepoint panel; a pair of Queen Anne carved walnut and needlepoint claw-and-ball-foot side chairs; a massive George III *ajouré* and chased silver tea tray weighing 187 ounces; a Louis XV amaranth and tulipwood marquetry commode by Léonard Boudin; a Louis XV inlaid palissandre and tulipwood library table mounted in bronze; and a Sheraton inlaid mahogany break-front secretary-bookcase.



GRIER SALE: PARKE-BERNET GALLERIES

"LA FAUCONNERIE," A LOUIS XVI AUBUSSON TAPESTRY

Furniture and Furnishings of Plant Estate

THE furniture and furnishings of the former Morton F. Plant residence, Branford House, Eastern Point, New London, Connecticut, will be dispersed at public sale on the premises under management of the Parke-Bernet Galleries, Inc., New York City, on the afternoon of October 9 and the morning and afternoon of October 10 following exhibition October 7, 8 and 9. In the Tudor-Elizabethan style and of dressed stone, the house stands in extensive grounds which include a sunken Italian garden and a large range of greenhouses. In addition to the furniture and decorations comprising the contents of about thirty rooms, there will also be sold more than a hundred lots of valuable plants and shrubs from the greenhouses and the *alleés*, garden furniture and statuary, and a number of vehicles.

The furniture and decorations in the sale include English oak and mahogany furniture in the seventeenth and eighteenth century styles, walnut bedroom suites with draperies, Chinese and Japanese porcelains and bronzes, lamps, clocks and hearth garnitures, prints, broadloom and Oriental rugs.

Iselin Items from Kenilworth and Elsewhere

ORIENTAL rugs, furniture, silverware, tapestries and other objects from the estate of William E. Iselin will be sold, by the order of the executors, on the afternoons of October 11, 12, 13 and 14 at the Plaza Art Galleries. The collection will be placed on view on Sunday, October 8.

The furniture embraces many fine eighteenth and nineteenth century pieces by French, English, American and Dutch cabinetmakers. Among the English eighteenth century pieces is a Queen Anne corner chair, a Sheraton mahogany sofa table, a mahogany breakfront secretary bookcase, a Georgian dining room suite, a Queen Anne lowboy in oak. To be found also are a number of fine old American pieces including a Duncan Phyfe nineteenth century mahogany work table and an eighteenth century crotch mahogany slant front desk.

Of special interest is the silverware which includes *The Astor Cup*, a repoussée sterling silver trophy cup, an English silver tray with a gadroon border, and an American set signed J. Crawford.

The Editor's Review

(Continued from page 9)

for our own part we have no real fears for France, who has characterized her degree of civilization in this perilous hour by appointing a poet, Jean Giraudoux, one of her greatest, to the crucial post of wartime censor, nor for England, where the rights of the individual are symbolized by the sitting of Parliament throughout the war for open discussion of policy.

Our concern at the moment is for America's attitude, for her exercise of the guardianship of those extrabelligerent values which has necessarily been thrust upon our country. Just as little as any civilized American could cynically proclaim the war none of his vital interest, so little can any specifically artistic American refuse this responsibility for the healthy survival of art from its present ordeal. To devise a real program to this end is essential, but it is difficult in this yet unorganized moment. Meanwhile a few precepts, general as well as particular, may well be set down.

The motif of such a program obviously must be the idea, stripped of its banal connotations, of "carrying on." This, in our understanding, means that American artists, American museums and educational institutions, American connoisseurs and collectors, and American dealers must all do double duty to carry on the work of their English and French colleagues who have been forcibly taken from their tasks and activities. It does not mean that America can sit on her national haunches, as we have heard recommended in some quarters, and boast herself the natural heir to the culture of Europe from Athens to Paris, idly waiting to buy up the artistic evidence thereto from the coming shambles of Europe. We shudder to think that it may already be the hope of some of our fellow-citizens to scavenge among the ruins—a forlorn prospect, since they would be America's ruins as well, the ashes of her civilization even though not of her homes.

The only way America can prove her right to a heritage of Western civilization now is to guard it unselfishly. We need better, deeper painting and sculpture, to create, in these trying times, the "illusion of a loftier reality." We need greater activity from museums and universities to build an always larger public on the side of the values which are essential to the survival of art. We need more far-flung connoisseurs, more tenacious collectors, more courageous dealers. All the great new art organism which has done America such credit in the last two decades must function as never before; upon every individual connected with it falls the responsibility for its first true test. To report this performance and to give it every help is part of this magazine's own program of carrying on.

A word more to close these general observations, in warning of the danger within our borders to the enduring of art and all civilization: we nourish today the germs of the same virulent anti-cultural disease which sweeps Europe physically as it has always attacked ideologically everywhere. That THE ART NEWS has long recognized the pest, ever anathemizing the Nazi and Marxist bacilli in the same category, has been one of the firmest pillars of our editorial policy, to which we now point with pardonable pride in prophecy. The threat has not decreased, but has, in fact, become only more elusive in a new multiplicity of guises. Yet from all—whether Stalinist or Trotskyist, Hitlerite or Coughlinite—one grain of truth emerges: that they share a fatal antagonism to Western culture. Neither their nor any other political ideology has any place in a free art, and this is the moment for American artists to eschew them as false prophets. Their historical performance of recent weeks as of recent decades is enough proof that their annihilation must be a primary stipulation to the survival of art as we know it.

A. M. F.

Art Currents at Liège

(Continued from page 9)

resident, Terlikonski. As a view of contemporary Belgian painting, it was effective. Among many others, there were works by Permeke and Ensor, sober landscapes by Saverys, Opsomer and Laermans, a mirth-provoking *Hommage à Botticelli* by Alice Frey, an amusing *Baigneuse* by Brusselmans and a charming dark blue and terra-cotta bird's eye landscape by Paerels. From Holland comes Charles Eyck who does well in a Van Gogh-like manner. Hordijk whose *Manhattan* is a sort of party call to Americans who find their subject matter abroad, and Röling whose delicate *Sicile* is excellent.

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New Exhibitions of the Week

(Continued from page 12)

flights of steps lead the eye almost up to the vanishing point. Everything in her compositions builds up to such effects which she achieves successfully in several of the paintings on view at the Argent Galleries. Color plays only a minor part, the market scenes being unusual for their interplay of line rather than bursts of the primary hues which tempt the painter of the picturesque. *Vegetable Market, Nice*, for instance, focuses one's interest on an array of unfurled umbrellas patterned in scallops of varying size. *The Sea Wall* represents well the mountain paintings of this artist who senses the precipitous aspects of nature, and communicates them with considerable skill.

QUITE overpowering is the exhibition of paintings by Alexander Kreisel at the Montross Galleries, based as this work is upon such queries as *How Personalities Unmake Themselves*, the title of one of the fifty examples on view. The group is frankly called "Adventures in Ideas" and this is fair enough, though often the spectator does not share the painter's experience. His nervous line describes the anxious faces which peer from lurid backgrounds asking "Does Modern Physics Furnish a Basis for Philosophy?" and "Can the Average Man Think Scientifically?" and the total effect is to make the spectator share the nervousness rather than the philosophical quest.

Kreisel has the knack of swift characterization of a particular type, and if one were not subjected to so large a number of paintings done in an identical manner, his irony would have more bite, the suggestion of his mental backgrounds more strength. As it is, he has worn his audience down by the monotonous repetition of one approach, and that an immature and sketchy one.

TRADITIONAL English and American antiques in the new galleries of Ginsburg and Levy on Fifty-seventh Street are arranged so that the graceful shapes of silver tea services and the delicate color of Lowestoft bowls find their places naturally in surroundings which resemble their original settings. A most unusual combination to be made together in the beginning, and indeed to come down together intact, is the sideboard and dining table made for the Rawlston family in New Jersey around 1780. The table is in three pieces, a pair of half tables and a drop leaf table as the center section, and with the slender square legs and inlay of bell flower designs in satinwood and holly, it follows the model of Sheraton. In this country, however, furniture of this type, with square legs as distinguished from the round turned ones is called Heppelwhite, and by certain particular features of workmanship, such as the crossbanding of the drawers, these pieces seem to have been made under the influence of a New York cabinetmaker. This furniture is in the fine tradition of early America, mahogany of the eighteenth century which reflects the elegance of living which existed in the outlying provinces as well as in the big cities where the influence of European fashions was naturally stronger.



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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
ACA, 52 W. 8	John Loneragan: Drawings, to Oct. 16	
Academy of Allied Arts, 340 W. 86th St.	A. Hoffman: Paintings, to Oct. 31	
American Academy of Arts, 633 W. 155	World's Fair Exhibition, to Nov. 1	
Arden, 460 Park	Imperial Chinese Art, to Oct. 20	
Argent, 42 W. 57	Nell Choate Jones: Paintings, to Oct. 14	
Artists', 33 W. 8	Group Show: Paintings, to Oct. 23	
Associated American Artists, 711 Fifth	Biddle: Paintings, Oct. 9-23	
Babcock, 38 E. 57	Contemporary American Paintings, to Nov. 1	
Barbizon Hotel	Andrew Winter: Paintings, Oct. 9-Nov. 11	
Barbizon-Plaza, 101 W. 58	American Veterans: Paintings, to Nov. 5	
Bignou, 32 E. 57	XIX and XX Century French Paintings, to Nov. 1	
Bland, 45 E. 57	American Sporting Prints, to Nov. 1	
Bonestell, 106 E. 57	Group Show: Paintings, to Oct. 23	
Boyer, 60 E. 57	Eisbemi: Watercolors and Drawings, Oct. 9-31	
Brooklyn Museum	A. Walkowitz: Paintings, to Nov. 15	
Buchholz, 32 E. 57	Francisco Bores: Paintings, Oct. 9-28	
Carstairs, 11 E. 57	Modern French Paintings, to Nov. 1	
Columbia University, Amsterdam Ave. at 116	Mechau: Paintings, to Oct. 28	
Contemporary Arts, 38 W. 57	John Sennhauser: Paintings, Oct. 9-28	
Delphic, 44 W. 56	Modern Hungarians: Paintings, to Oct. 29	
Downtown, 113 W. 13	Paintings on Velvet, to Oct. 14	
Durand-Ruel, 12 E. 57	Alfred Sisley: Paintings, to Oct. 21	
Ferargil, 63 E. 57	Early American Paintings, to Oct. 14	
French Art, 51 E. 57	Modern French Paintings, to Oct. 31	
Grand Central, 15 Vanderbilt	Wenger: Paintings, Oct. 10-21	
	1030 Founders Show, to Nov. 7	
Grant, 175 Macdougall	Annual Invitation Exhibition: Paintings, to Oct. 16	
Hammer, 682 Fifth	Fabergé: Jewels, to Oct. 31	
Harlow, 620 Fifth	Brockhurst: Etchings, to Oct. 31	
Harriman, 63 E. 57	Modern French Masters: Paintings, to Oct. 16	
Keppel, 71 E. 57	American Prints, to Oct. 16	
Knoedler, 14 E. 57	Gerald Brockhurst: Paintings, to Oct. 14	
Kohn, 608 Fifth	John Van Wicht: Paintings, to Oct. 13	
Kraushaar, 730 Fifth	French and American Paintings, to Oct. 14	
Lilienfeld, 21 E. 57	Modern French Paintings, to Oct. 31	
Macbeth, 11 E. 57	Andrew Wyeth: Paintings, Oct. 10-30	
Marchais, 40 E. 51	Chinese Rice Paintings, to Oct. 31	
Matisse, 51 E. 57	Modern French Paintings, to Nov. 1	
Mayer, 41 E. 57	Contemporary Prints; Watercolors, to Oct. 16	
Metropolitan Museum	Life in America, 300 Years: Paintings, to Oct. 29	
Midtown, 605 Madison	Maurice Freedman: Paintings, to Oct. 16	
Milch, 108 W. 57	Contemporary Americans: Paintings, to Oct. 13	
Montross, 785 Fifth	A. Kreisel: Paintings, to Oct. 14	
Morgan, 37 W. 57	Original Lithographs in Color, to Oct. 11	
Morgan Library, 29 E. 36	Selections from the Morgan Collection, to Oct. 31	
Morton, 130 W. 57	Joseph Stock: Paintings, to Oct. 29	
Museum of the City of N. Y.	N. Y. Photograph Album, to Oct. 31	
Museum of Modern Art, 11 W. 53	Charles Sheeler: Paintings, to Nov. 1	
Neumann-Willard, 543 Madison	Selected Paintings, to Oct. 31	
Nierendorf, 18 E. 57	Kurt Seligmann: Paintings, to Oct. 15	
N. Y. Historical Society	100 Years of Photography, to Nov. 5	
N. Y. Public Library	C. D. Gibson: Drawings, to Oct. 31	
Passedoit, 121 E. 57	Group Show: Paintings, to Oct. 31	
Perls, 32 E. 58	Frans Masereel: Paintings, Oct. 9-Nov. 4	
Sporting, 38 E. 52	Lynn Bogue Hunt: Paintings, to Oct. 14	
Studio Guild, 730 Fifth	American Art Week Displays: Paintings, Oct. 9-28	
	Celine Baekeland: Paintings, to Oct. 14	
Tricker, 19 W. 57	Ecclesiastical Art, to Oct. 14	
Valentine, 69 E. 57	Eisbemi: Paintings, Oct. 9-21	
H. D. Walker, 38 E. 57	Orozco: Paintings, to Oct. 21	
Walker, 108 E. 57	Daniel Celentano: Paintings, to Oct. 21	
Weyhe, 104 Lexington	Sculpture; Graphic Arts, to Oct. 16	
Whitney Museum, 19 W. 8	Twentieth Century Artists, to Dec. 3	
Wildenstein, 19 E. 64	Great Tradition of French Painting, to Nov. 1	
Yamanaka, 680 Fifth	Chinese Glass Paintings, to Oct. 21	

EXHIBITIONS AT THE WORLD'S FAIR: TO OCTOBER 31

British Pavilion	Contemporary British Art
Contemporary Arts Building	American Art Today
French Pavilion	French Interiors; Contemporary Art
Gallery of Science and Art	Contemporary Art of 79 Countries
Greek Pavilion	Classical Sculpture
Italian Pavilion	Contemporary Art
Masterpieces of Art Building	400 Years of European Art
Palestine Pavilion	Contemporary Art
Polish Pavilion	Contemporary Art
Romanian Pavilion	Sculpture, Murals
Swedish Pavilion	Decorative Arts
Turkish Pavilion	Islamic Art

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